

ART & CARTOGRAPHY

TWO EXHIBITIONS

THE ART INSTITUTE OF CHICAGO & THE NEWBERRY LIBRARY

30 OCTOBER 1980-4 JANUARY 1981

Mapline Special no. 5

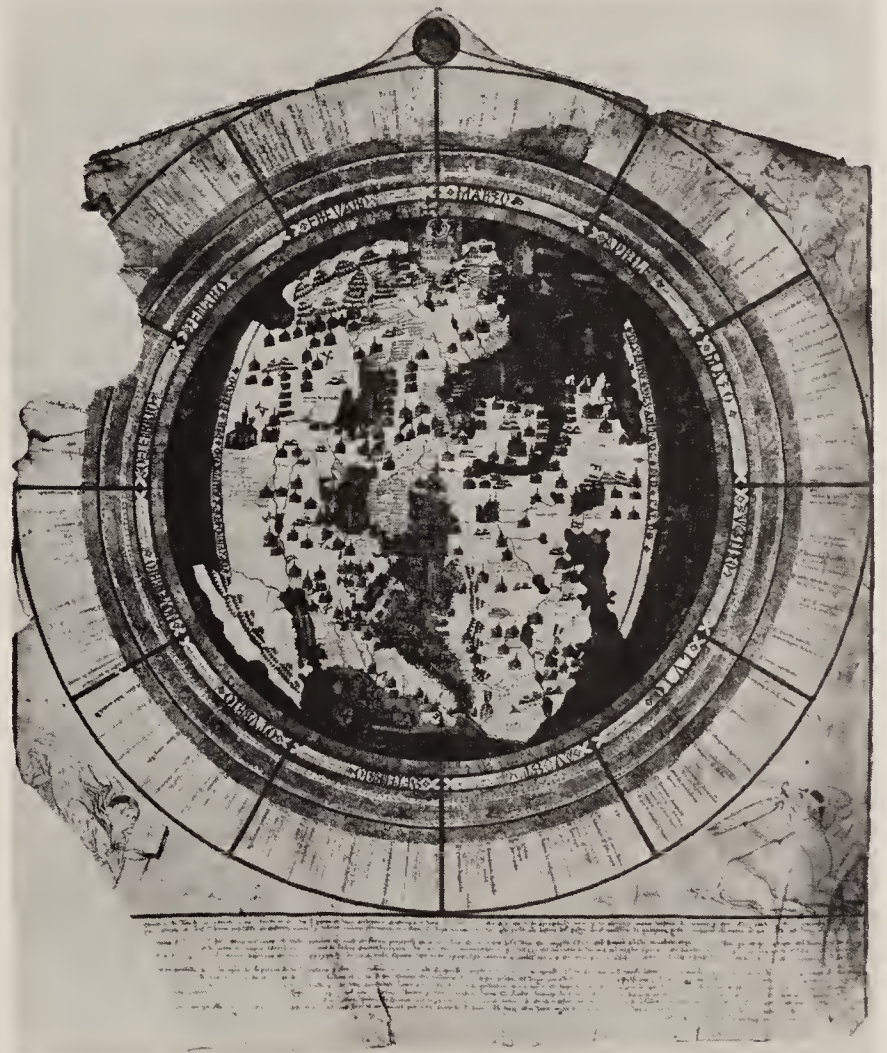
October 1980

ART & CARTOGRAPHY

The two exhibitions on Art & Cartography held concurrently at The Newberry Library and The Art Institute of Chicago are designed to illuminate the topic of the Sixth Kenneth Nebenzahl, Jr., Lectures in the History of Cartography at The Newberry Library. Depending primarily upon the Newberry's rich collections of maps and city views, the selection has been divided between the two institutions, with that at The Art Institute supplemented by pieces from the Department of Prints and Drawings as well as by generous loans from The Adler Planetarium, The American Geographical Society Collection of The University of Wisconsin--Milwaukee Library, and a few private collectors and galleries.

The novelty and significance of an exhibition on the subject of Art & Cartography may not be immediately apparent to the general public. To those who realize the interlocking of the two realms throughout the centuries, it may seem as redundant as "Art & Printmaking"; to those who view map-making as a science, the subject may seem far-fetched. This conflict is inherent in the history of cartography itself.

As early as man drew images of his world, he felt the impulse to draw maps of it. Important relics of ancient and medieval maps are as interesting from an aesthetic or interpretive standpoint as they are from an anthropological view. But it is particularly with the Renaissance and the development of printmaking processes that the history of cartography becomes most intimately connected with the history of art. A previous series of Nebenzahl Lectures on Five Centuries of Map Printing documents the constant interrelationship of map-making with the other graphic arts. Dürer and Leonardo, among others, testify to the marriage of the two areas of graphic inquiry. During the 16th century, one finds not only the growth of multi-sheet wall maps but also painted mural decorations of city views and plans. It is no accident that this coincides with the age of exploration and scientific advancement paralleled by the Renaissance quest for knowledge; however, the increasingly scientific approach and accuracy of map-making in those years never dominated the draughtsman's pleasure



in graphic design and ornamentation. Indeed, decoration became yet more elaborate in the 17th century, continuing to interest major graphic artists such as Callot and painters such as Vermeer. Even beyond the Baroque era, cartographic design intrigued leading artistic personalities such as Boucher, Cochin, and Gabriel de Saint-Aubin, to mention only a few French representatives of the 18th century.

At the same time that cartography has fed the imagination of artistic genius over the centuries, a tendency toward refinement of cartographic design, ap-

The Hermon Dunlap Smith Center for the History of Cartography

Director: DAVID BUISSET

The Center was founded in 1972 at The Newberry Library to promote the study of the history of cartography through research projects, fellowships, courses of instruction, and publications. Further information is available on request.

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parent in the increasing precision and simplification of conventional ornament, has led to the standardization and suppression of artistic expression. This idealization, which appeared most clearly in the 18th century, was nurtured by the industrial revolution of the 19th; the invention of the lithographic and photographic processes at once aided and undermined the development of cartography as an art form. It is only in recent years that there has been a noticeable return to the embellishments of previous eras in map-making--freed, perhaps, as we are by the assurance of ever superior technology. At the same time, in the arts there has been an increasing preoccupation with map-related themes involving many of the prime-movers of the past twenty years. The motivation, be it conscious or unconscious, for this mapping impulse may be open for discussion, but it also is reflected in recent trends in art historical research where more and more weight is being placed on the social, psychological and anthropological interpretations of works of art.

It seems entirely fitting that the subject of Art & Cartography be reexamined at this point in history--as these various questions in the history of art and cartography meet with current advances of actual creativity in each of those fields--to open communication on concerns central to both: conveying conceptions of reality in an effective way.

S.F.McC.

The catalogue has been divided into two parts according to the individual displays of the two institutions. The treatment of the subject in The Newberry Library exhibition has been topical; that in The Art Institute of Chicago has been chronological. Unless otherwise noted, the objects are the property of the exhibiting institution. In addition to maps and scientific instruments, panoramas, schemes and map-inspired art have been included.

Names in parentheses following the entries refer to bibliographic sources listed at the back of the catalogue. The catalogue and poster are available in the Museum Store of The Art Institute and the Bookshop of The Newberry Library.

THE ART INSTITUTE OF CHICAGO

October 31, 1980 - January 4, 1981
Blake-Palmer and Clarence Buckingham Galleries
catalogue notes by Suzanne Folds McCullagh
Assistant Curator of Prints and Drawings

The Art Institute would like to express sincere gratitude to the various lenders to this exhibition, and in particular to the following individuals who have shared their knowledge of the works most generously: Mr. David Woodward, former Director of the Hermon Dunlap Smith Center for the History of Cartography at The Newberry Library (currently Associate Professor of Geography, The University of Wisconsin--Madison) who laid the groundwork and made the selection for the exhibition from the Newberry's collections; Mr. David Buisseret, newly appointed Director of the Hermon Dunlap Smith Center, Mr. James Wells, Mr. Robert Karrow, and Ms. Maria Holden of The Newberry Library; Mr. and Mrs. Roderick S. Webster, Curators of the Antique Instrument Collection, The

Adler Planetarium; Mr. William C. Roselle, Director of the Golda Meir Library, The University of Wisconsin--Milwaukee; Mr. Hugh MacKay, Director of HMK Fine Arts, Inc., New York; Mr. Peter Miller, Director of The Peter Miller Gallery, Chicago; the paper conservators of both institutions; lastly, Dr. Harold Joachim, Curator of Prints & Drawings who has overseen this exhibition from its conception, to his staff and volunteers Mahlon Jones and Suzanne Lorimer.

1. GIOVANNI LEARDO Italian, active 1442-1453
Mappa Mundi (Map of the World) Venice, 1452 or 1453
Colored manuscript on vellum
Lent by The American Geographical Society Collection
The University of Wisconsin--Milwaukee Library
(Gift of Archer M. Huntington, 1906)

Inscribed lower right: Johanes Leardus de Venetiis
me fecit abano domini 145[?]

The only complete such example in this country, this manuscript map is of the T-O configuration characteristic of many of the early maps prior to the discovery of America. The earth is shown here as a disc divided into three continents (Europe, Asia and Africa) by the Mediterranean. In the medieval tradition, Jerusalem figures at the center with East (Paradise) at the top; however, advances in knowledge brought by the Early Renaissance portolan or navigational charts are reflected in the unusually precise configurations of the coastal areas. Both Ptolemy and Marco Polo are quoted in some of the names and inscriptions, and yet Asia is still roughly described. Color is used effectively: bodies of water are shown blue, but for the Red Sea which is naturally red; a desert "uninhabited because of heat" in the south is colored red, another "uninhabited because of cold" in the north is rendered brown. The whole is framed with calendars of the religious and saints' days, the zodiac, and phases of the moon in concentric circular form.
(Wright, The World Encompassed)

2. PETRUS ROSELLI Catalan, active 1447-1489
Portolan Chart of the Mediterranean Majorca, 1456
Colored manuscript on vellum
Lent by The Newberry Library
The Edward E. Ayer Collection, ms. map no. 3

Inscribed at center left: Petrus Roselli compassuit
hanc cartam in civitate maioricarum anno domini mcccclvi

This portolan chart is typical of the manuscript maps that served navigators from the beginning of the 14th century, featuring particularly precise description of the coastlines. This seachart focuses on the Mediterranean and Black Seas, showing the European coast as far as Denmark, the British Isles up to Southern Scotland, the Northwest coast of Africa, and the Canary, Madeira, and Azore Islands in the Atlantic Ocean. Decorative features include two scales and representations of Morocco and of ten cities, among them Venice, Avignon, Cologne, Cairo, Jerusalem and Damascus. (C. Smith, Kish)

3. ERHARD REUWICH Dutch or German, active 1475-1495
for BERNHARD VON BREYDENBACH German, ca.1440-1497
Venice, folding plate from Sanctae Peregrinationes,
or The Itinerary of a Voyage by Sea to the Holy Sepulchre
Woodcut, published by Reuwich in Mainz, 1486, 1st ed.
The Clarence Buckingham Collection 1947.474

Notable as the first book with folding plates and the first printed book of town plan views, Peregrinatio in Terram Sanctam (also called Sanctae Peregrinationes) commemorates the pilgrimage to Jerusalem of Bernhard von Breydenbach, Dean of Mainz, a man of noble birth who apparently had sufficiently erred in his youth to merit not only this very long journey, in 1483-84, but a luxurious publication documenting the trip. Among the approximately 150 members of the retinue was the Utrecht artist, Erhard Reuwich, who lavishly described seven cities in detailed panoramas masterfully executed in woodcut on folding plates, and also documented the Animals seen in the Holy Land (including a Unicorn), the Holy Sepulchre, various Near Eastern costumes, and exotic alphabets. It is significant that this designer, publishing the work in his own house, took credit for his role as illustrator in the colophon, making himself the first to be so recognized in print. It is likely that he can be identified as the Master of the Amsterdam Cabinet, father of drypoint in the 15th century, whose large plate of Christ on the Road to Calvary, is also in The Art Institute of Chicago. (Davies, Hind 1935, Mayor, Schulz 1970).

4. THE MASTER OF 1488 (after REUWICH) 15th century Venice, folding plate from the French edition of Sanctae Peregrinationes with text translated by N. Le Huen, published in Lyon by Topié and Heremberg, 28 November 1488 Engraving, hand-colored with watercolor
Lent by The Newberry Library, Novacco Collection 2F145

Breydenbach's account of his pilgrimage was so popular that it was issued in thirteen illustrated editions in its first 36 years, with translations into German, Flemish, French, and Spanish published by 1498. This extracted folding plate for the early French edition marks the first noteworthy adaptation to the plates and text: as evident in this example, all of the folding plates were copied in engraving, perhaps the earliest known engraved, rolling-press-work plates in a French printed book; moreover, the translator Le Huen substituted details of his own trip in the text, relying on Breydenbach's format and account for areas he did not visit. (Davies, Hind 1935, Schulz 1970)

5. HARTMANN SCHEDEL German, 1440-1514
Liber cronicarum ab inicio mundi (Nuremberg Chronicle)
Venice, plate designed by Michael Wolgemut (?)
Woodcut, published by Koberger in Nuremberg, July 1493
The Sarah E. Raymond Fitzwilliam Gift
to The Ryerson Library 1917 (14017)

The popularity and influence of Breydenbach's Sanctae Peregrinationes finds testimony not only in its many editions and translations, but also in its impact on such notable publications as the Nuremberg Chronicle. This compendium of world history, topography, mythology, and sociology includes illustrations from 645 individual wood blocks, most repeatedly printed to make 1809 illustrations altogether. This habit did not always lead to topographical accuracy; in some instances (such as this) the city views are rough copies from Breydenbach. However, for over 20 German town views, the artist seems to have relied on fairly accurate, on-the-site drawings, signaling the earliest modern maps of Germany. These blocks were designed by the little-known Willem Pleydenwurff and his step-father Michael Wolgemut (1434-1519), renowned as the early master of Albrecht Dürer. Some scholars believe Dürer may have worked on this book while in Wolgemut's shop, 1486-89. (Hind 1935, Mayor, Schulz 1978)



6

6. JACOPO DE' BARBARI Italian, ca.1450-1511
Venice, published & copyrighted by A. Kolb, Venice, 1500
Woodcut, printed on 6 sheets, third state of three
Lent by The Newberry Library, Novacco Collection 6F7

This imaginary bird's-eye-view of Venice is as much a landmark in the history of printmaking as it is in the history of cartography and city-views. A virtuoso masterpiece of woodcut carved on six walnut blocks and printed on such large sheets that the publisher, Kolb, protected his process with copyright, it is also an exhaustive study of the terrain for its era. Such vantage points were not possible in the age before aviation, photography, and the skyscraper, and it is no wonder that it purportedly took the artist three years to compile and execute his drawing. It presents the Republic at the peak of its glory in the Renaissance--enjoying, as it did, a near trade monopoly, basking in its artistic as well as material wealth, not for the moment threatened by external invasion. Indeed, this print testifies to the harmonious involvement of German interests in the city at that time: Barbari is known to have worked for the Emperor Maximilian and several German princes; he seems to have become friends with Albrecht Dürer during the 1490s; and the publisher, Kolb, came from Nuremberg. This example, of the third state, was printed in 1838 from the original blocks which still exist in Venice. (Hind 1935, Kraus, Mayor, Schulz 1970 & 1978)

7. ALBRECHT DÜRER German, 1471-1528
with JOHANN STABIUS Austrian, active 1497-1515
The Eastern Hemisphere of the Terrestrial Globe 1515
Woodcut, printed from the original block by Bartsch, 1781
Lent by The Newberry Library, Novacco Collection 6F1

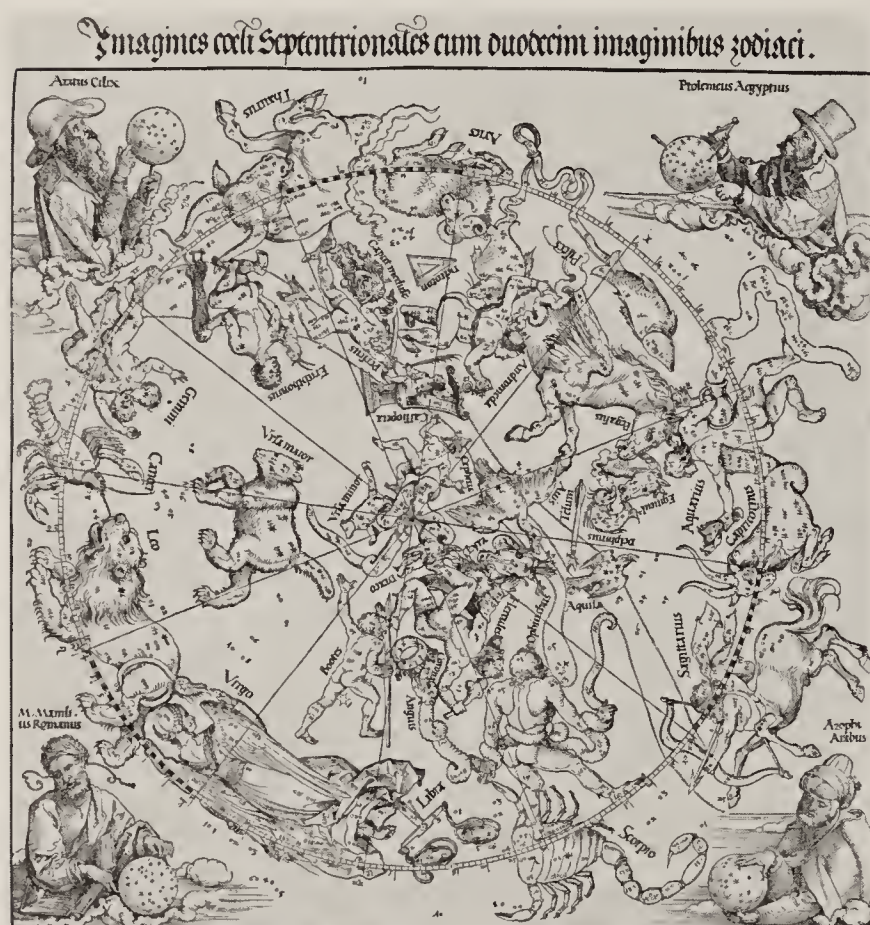
Dedicated to the Archbishop of Salzburg, this print illustrates a significant, early collaboration between a major artist and an influential mathematician, historiographer, and astronomer. That Stabius dominated the work is suggested by the appearance of his arms and his title as court astronomer to Maximilian in the lower corners; his depiction of the globe in perspective by stereographic projection is one of the first of its kind. No 16th-century impressions of this map survive; this was printed from the two blocks now in Vienna. (Mayor)

8. ALBRECHT DÜRER German, 1471-1528
with JOHANN STABIUS Austrian, active 1497-1515
The Southern Hemisphere of the Celestial Globe 1515
Woodcut, second state of four
The Clarence Buckingham Collection 1964.1064

It was not uncommon in the golden age of Renaissance and Baroque cartography to have terrestrial maps or globes complemented by their celestial counterparts. In this instance, the Northern and Southern Hemispheres were executed on separate sheets; the arms and dedication to the Cardinal of Salzburg appear only on that of the Southern Hemisphere, perhaps--as Mayor suggests--to promote the less popular of the two images.

9. ALBRECHT DÜRER German, 1471-1528
with JOHANN STABIUS Austrian, active 1497-1515
The Northern Hemisphere of the Celestial Globe 1515
Woodcut, second state of three
The Clarence Buckingham Collection 1964.1065

As in the two previous examples, the cooperation of the scientific mind with the artistic hand is here illustrated in the calculated scheme of Stabius and the figures drawn by Dürer.
(Mayor)



10. AUGUSTIN HIRSCHVOGEL German, 1503-1553
Self-Portrait 1548
Etching
Print Department Purchase Fund 1960.821

Born in Nuremberg, Hirschvogel achieved fame in his era as a cartographer although he was also a mathematician, engineer, glass-and enamel-painter, potter, and etcher. It was the maps he made of the Turkish border (1539), Austria (1542), northern Yugoslavia (1544), and Vienna (1547), that brought him particular renown; some of these appeared in the atlases of Abraham Ortelius later in the century. Objectivity more than decoration seems the motivation that led Hirschvogel as a map-maker to develop the trigono-

metric basis of modern surveying by use of triangulation. From 1543 on, Hirschvogel turned increasingly to more purely artistic concerns, creating about 300 etchings of which 35 landscapes constitute his greatest contribution to the development of etching and of landscape as an independent form. In this self-portrait, executed only five years before his death, his role of cartographer, however, seems to dominate any other.

(Hind 1923, Baxter, Tooley 1979)

11. GERHARD MERCATOR Flemish, 1512-1594
Orbis Imago (World Map) Louvain, 1538 Engraving, one of two known surviving impressions
Lent by The American Geographical Society Collection
The University of Wisconsin--Milwaukee Library
Found by J.C. Brevoort in a 1578 edition of Ptolemy

Inscribed at lower center: Joanni Drosio suo Gerardus M[ercator]r Rupelmundan dedicabat

One of the greatest names in the history of cartography, Mercator is represented here by a rare example of his earliest published world map, issued in Louvain just three years after the beginning of his training there with Gemma Frisius. Based on a French example of 1531, this map follows the double cordiform system of projections. It is the first map on which the name "America" appears on both the north and south continents of the western hemisphere. A subsequent world map, published in 1569, demonstrated a projection for use by navigators which was Mercator's greatest contribution and which is still in everyday use. It has been suggested that the inscription at the top anticipates the creation of larger and more important world maps and that this early example might be regarded as an advertisement for his later works. In the fine italic hand, for which Mercator also is known, and the decorative treatment of the whole, this may be considered one of the finest achievements of early cartography. It bears a dedication to a colleague from the University of Louvain and friend of ten years, Jean Drusius. (Honour)

12. ETIENNE (STEFANO) DU PÉRAC French, ca. 1525-1604
The City of Rome Drawn from Its Monuments of Antiquity Engraving, published by Laurentius della Vaccheria 1574
One of two known impressions of the original state, printed on 8 sheets with 4 legend sheets
Lent by The Newberry Library, Novacco Collection 4F251

Inscribed: Urbis Romae Sciographia ex antiquis monumentis accuratiss delineata...Romae...Laurentium Vacarium MDLXXIIII.

During the 16th century, Rome became one of the major centers of cartography in Europe, particularly in the production of the engraved, individual, and wall maps. It also was the leader in excavation and documentation of archeological remains of antiquity, and it is appropriate that the large map- and book-publishing houses that flourished in Rome during the Renaissance devoted a good deal of attention to detailed maps of the city's monuments. This extensive map follows such models as that of Pirro Ligorio of 1561, including the most up-to-date discoveries.
(Novacco, Woodward 1979)

13. WILLEM VAN NIEULANDT Flemish, 1584-1635
The Ponte Romano and the island of the Tiber ca. 1590
 Etching

Lent by The Newberry Library, Novacco Collection 2F142

Inscribed: Ornatissimo viro Ioanni de Cock omnis anti-
quitatis aestimatori in amicitiae et grati animi sym-
bolum Guilielmus de Nievlandt L.M.DD. ... Guilielmus
van Nieulandt fecit et excud. Antuerpiae.

This monumental landscape was by an Antwerp artist working in Rome; Van Nieulandt, like Breenbergh, belonged to the school of Paul Bril--northern artists whose vision of the Roman landscape proved fundamental to the later developments of Poussin and Claude. This impression is one of two known. (Hind 1923)

14. GIUSEPPE ROSACCIO Italian, ca. 1530-1620
Universal Description of the Whole World Venice, 1597
 Engraved by Giovanni Battista Mazza on 10 plates
 Hand-colored, state published 1618-1647
 Lent by The Newberry Library, Novacco Collection 4F16

Inscribed: Universale descrizione di tutto il Mondo
di Gioseppe Rosaccio Cosmographo. 1597...intaglio Giovan
Battista Mazza Venetiano, Maestro delle Stampe della
Zecha di Venetia. 1597.

This immense and colorful world map represents the culmination of multi-sheet Venetian wall-map production in the 16th century. The last cartographer to use the oval projection of Bordone and Ortelius in the 16th century, Rosaccio here shows himself not only aware of the most recent explorations but also capable of the most imaginative ornamentation. Fantastic and allegorical creatures mingle with geographical and ethnographical observations, with special attention devoted to North America. Only one other copy of this map is known; due to the treatment of Terra del Fuego, this impression is dated after 1618. (Kraus, Novacco, Woodward 1979)

15. ANONYMOUS after FRANÇOIS DE MONGENET French
Terrestrial Globe ca. 1600
 Lent by The Adler Planetarium G-14

François de Mongenet was an influential French cosmographer and globe-maker (d.1592) who followed Mercator's developments in his globe gore designs. This globe of precious material (silver and gilded bronze) is characteristic of the production of refined globes and maps for a noble clientele. (Stevenson, Lister)

16. ANONYMOUS French
Dividers ca.1600
 Lent by The Adler Planetarium M-71

A simple form of compass used for measuring and comparing distances on a map, even this practical instrument was the object of graceful design during the 17th century.

17. JACQUES CALLOT French, 1592-1635
Rupellae Obsidio (The Siege of La Rochelle) 1628-1631
 Etching and engraving on 6 sheets without its border
 Lent by The Newberry Library, Novacco Collection 4F112

Not properly termed a map, this monumental battle scene is a detailed panorama in the tradition of Jacopo de' Barbari's view of Venice. It is one of three such multi-sheet productions commissioned by

Louis XIII in 1628 to document the royal victories in the Religious Wars directed by Cardinal Richelieu. Contracts indicate that Callot based these designs on drawings sent by royal officials; he never visited the sites in the two impressions here exhibited. La Rochelle was an important Huguenot stronghold that had sought protection by Protestant English forces but fell to the King on October 28, 1628 (the actual surrender depicted in the missing border cartouches). The moment shown depicts Lord Buckingham and the English troops in the foreground attempting to penetrate the sea and land forces of the French and assist the small Rochellais troop in the upper left quadrant; a special French dike at center prevents their entry to the bay of the city. (Lieure, Jacobs, Russell)



18

18. JACQUES CALLOT French, 1592-1635
Obsidio Arcis Sam Martinianae (The Siege of the Citadel of Saint Martin on the Isle de Ré) 1631
 Etching and engraving on 6 sheets with 10 sheet border
 The William McCallin McKee Memorial Collection 1959.229

Unlike the Siege of La Rochelle, this battle scene bears the date March 12, 1631, which helps to place it more precisely within Callot's oeuvre. As in the case of La Rochelle, Callot--a mature and well-established artist--relied on the help of his assistants Michel Lasne, Abraham Bosse, and Israel Henriet for the border decoration. The English were expelled from the Ile de Ré in November, 1627; in this image Louis XIII and Richelieu are shown in the foreground as the English blockade is broken by the French forces. These two battle scenes follow the publication of the Siege of Breda in 1628, a similar multi-sheet work in preparation for which Callot visited the site, enlisted Cantagallina's help in making a map of the area, and wrote a geographical treatise illustrated with topographical relief maps. As Jacobs has pointed out, what is unique about Callot's representations is his combination of naturalistic foreground description with an artificial curving perspective, tilting the receding terrain to a nearly parallel plane in the format of a map. This persuasive and artistic interpretation of a historic event and geographic area is especially noteworthy in the light of the increasingly objectifying techniques of contemporary cartography. (Lieure, Jacobs, Mayor, Russell)

19. JOHANN THEODORE DE BRY German, 1561-1623
Christopher Columbus
 Engraving
 Gift of Mr. and Mrs. Potter Palmer 1922.2202

The son of the goldsmith, engraver and publisher of Frankfurt am Main, Theodore de Bry (1528-1598), Johann continued his father's cartographic work to a certain extent, publishing a map of Africa in 1598, and participating in the illustrated book of travel and topography Collections Peregrinationum in Indiam Orientalem et Occidentalem, begun by the de Brys and finished by Matthaus Merian the elder in 1634. At the height of trade and publication enterprises in the Netherlands in the 17th century, the de Brys struck out for new markets in Germany and England. (Hind 1923, Tooley 1979)

20. ANONYMOUS German, 17th century
View of Heidelberg (from Merian's Geography)
 Etching and engraving
 Anonymous gift 1978.431

Matthaus Merian I (1593-1650) and his sons were heirs to the publishing house and enterprises of the de Bry family, noted for completing the Collectiones Peregrinationum in 1634. This anonymous landscape view is typical of the sort of topographical panorama that appeared in such illustrated travel and geography books popular from the 17th through 19th centuries. Merian was himself a prolific etcher of topography and is said to be one of the first to use a soft etching-ground or wax-ground (not to be confused with soft-ground etching). He was the master of the indefatigable etcher Wenzel Hollar (1607-1677). (Hind 1923)

21. ANONYMOUS Italian, 17th century
Armillary Sphere
 Lent by The Adler Planetarium M-487

One of the oldest scientific instruments related to the study of geography and astronomy, the armillary sphere was basically a teaching device, representing the movement of the stars and sky around the earth by a series of circular bands surrounding a small mounted globe.

22. ANONYMOUS Italian, 17th century
Circumferentor, with compass lid
 Lent by The Adler Planetarium M-153

Believed to be a design after Vagnerelli, this instrument was used to measure the angle between two distant points.

23. ANONYMOUS German, 17th century
Dividers ca. 1650
 Lent by The Adler Planetarium M-136e

Another pair of dividers of a different dimension (see cat. 16), this instrument was used not only to measure or compare distances, but, in conjunction with the sector, could also be used for more complex calculations.

24. FREDERICK DE WIT Dutch, 1610-1698
Nova totius terrarum orbis tabula (World Map) ca. 1670
 Copy by Giuseppe Longhi, engraved by Carolus Scottus, published in Bologna, one of 5 surviving impressions printed on 12 sheets, hand-colored
 Lent by The Newberry Library, Novacco Collection 9F1

Inscribed upper and lower center: Nova totius terrarum orbis tabula Olim a Frederico De Wit in lucem primum edita nunc vero nouis relationibus auctior atque correctior studio, et impensis Iosephi Longi Bononiae Carolus Scottus Sculpsit.

Frederick De Wit was a famous cartographer and publisher who established his business in 1648, added Blaeu's plates to his own in 1674, and issued atlases ca. 1670-90. This impressive double-hemisphere world map seems to be a copy after a lost original by De Wit executed by Giuseppe Longhi, engraved by Carolus Scottus, and issued in Bologna in the 1670s. During that period, Longhi is known to have published some large maps from Blaeu's plates, so although there is no direct evidence of the exact transfer of De Wit's design to Longhi, there is some circumstantial support. The planisphere is noteworthy for its elaborate embellishments, including added celestial and polar hemispheres, astronomical diagrams, allegorical and ethnographical figures, and numerous place names. Oddities include a single Great Lake on the North American continent and the depiction of California as an island, a popular notion until the middle of the 18th century. (Smith & Thomas, Novacco)

25. VINCENZO MARIA CORONELLI Italian, 1650-1718
Corso del Danubio (The Course of the Danube) ca. 1680
 Engraving, printed on 6 sheets, hand-colored
 Lent by The Newberry Library, Novacco Collection 4F120

Inscribed: Corso del Danubio da Vienna Sin' à Nicopoli e Paesi Adiacenti Descritti, e Dedicati, Dal P. M. Coronelli Cosmografo della Serenissima Republica di Venetia All'Eccellenza del Sig: Federico Marcello, Procuratore di S. Marco, Sauio Grande, etc. Con Privilegio dell'Ecc:mo Senato.

The most illustrious map- and globe-maker of Italy in the late 17th century, Coronelli was a Franciscan friar who became General of his Order in 1701. Named Cosmographer of the Republic in 1685, he founded the first geographical society in the world, the Accademia Cosmografica degli Argonauti. He achieved international renown, creating two immense terrestrial and celestial globes for Louis XIV, 1688-1704 (exhibited--after many years in storage--at the Centre Pompidou, Paris, in Cartes et Figures de la Terre, 1980). (Novacco, Tooley 1979, Kish, Wallis)

26. GIOVANNI BATTISTA PASQUALI Italian, 18th century
Topografia del Polosine del Rovigo (View of Rovigo)
 Engraving by Antonio Sandi, printed on 10 sheets, published by Theodore Viero in Venice, 1786
 Lent by The Newberry Library, Novacco Collection 4F317

Inscribed: Topografia del Polesine di Rovigo... Giovanni Pasquali scrisse...Antonius Sandi incidit, Theodorus Viero direxit.

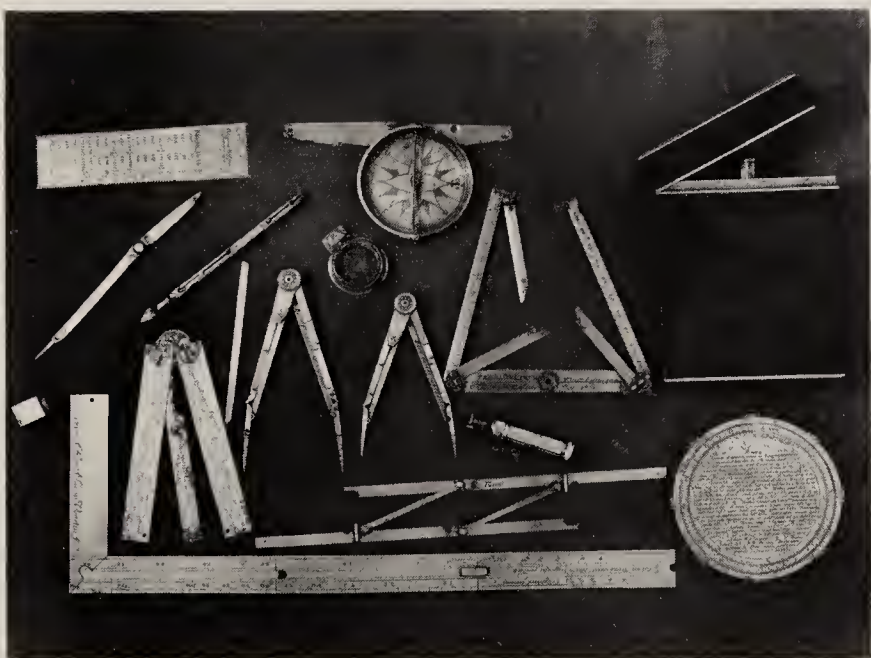
A superb example of Venetian topographic art of the 18th century, this large prospect of a town in northern Italy (east of Mantua on the River Po) can be considered in the tradition of Barbari's Venice. Little is known of Pasquali except that, along with Pitteri, he engraved for Zatta's Atlante Novissimo of 1775-85. (Novacco, Tooley 1979)

27. PIERRE SEVIN French, active 1665-1683
Graphometer Paris, ca. 1680
 Lent by a Private Collector, Chicago

In 1597, Philip Danfrie of Paris invented this instrument by merely cutting the usually circular circumference in half but maintaining the two sights. This made a much more convenient and lightweight instrument for surveying. Sevin was known for a wide range of creations in the field of scientific instruments for surveying and astronomy, along with sun-dials and astrolabes.

28. BERNARDUS FACINI Italian, ca. 1670-1727
Miniature Surveying Set Venice, 1710
 a) étui h) parallel rule
 b) square i) circular slide rule
 c) rule j) trigonometrum
 d) compass k) inkwell
 e) level l) pen
 f) sector m) penknife
 g) big dividers n) small dividers
 Lent by a Private Collector, Chicago

Professor of mathematics at the University of Padua, Bernardus Facini was the inventor of several instruments and the maker of many others, some of which are now in the Vatican; he also wrote treatises on his instruments. This exquisite étui containing a miniature surveying set was made for Frederick the Great two years before he took the crown while he held the title of Margrave of Anspach.



28

29. ANONYMOUS Irish, 18th century
Sector ca. 1700
 Lent by The Adler Planetarium

An early form of the calculator, the sector was a mathematical instrument (consisting of two rulers marked with scales and joined at one end) that could be used in making calculations, measuring angles, and solving problems. This Irish example is distinguished by its harp decoration.

30. JOHN SENEX English, active 1700-1740
A New Map of England, Scotland and Ireland... ca. 1730
 Etching, printed on 9 sheets, hand-colored
 Lent by The Newberry Library, Novacco Collection 4F129

Inscribed: A new map of England Scotland and Ireland together with so much of Germany as includes the Electorate of Hanover and the Dutches of Bremen and Ferden shewing also ye contiguous kingdoms and states by J. Senex F. R. S.

Surveyor, engraver, publisher, cartographer, and geographer to Queen Anne, Senex was a noted British map-maker who was elected a Fellow of the Royal Society in 1728. He issued several atlases (England, 1714; General, 1721), road and county maps of England and Scotland, as well as maps of Africa, America, and Scandinavia. He is known for his decorative cartouche designs. The color is contemporary. (Novacco, Tooley 1978)

31. JAMES FERGUSON Scottish, 1710-1776
Pocket Globe with Case ca. 1760
 Lent by The Adler Planetarium A-42

A Scottish philosopher, physicist, astronomer and explorer, Ferguson is famous for the globes he made from the middle of the century on and for a treatise on astronomy which served as the major text on that subject at the end of the 18th century. (Stevenson)

32. DENIS DIDEROT French, 1713-1784
 and BERTRAND (?) DE FEHRT French, active 1752-1770
Gravure en topographie, semi-topographie, géographie et musique from the Encyclopédie
 Etching
 Anonymous gift

A curious juxtaposition of different disciplines, this page from the Encyclopedia of Diderot illustrates the method of engraving topography, geography and music.

33. JUAN DE LA CRUZ CANO Y OLMEDILLA Spanish, 1734-1790
Mapa geográfico de America Meridional (South America)
 Engraving, published 1775, printed on 8 sheets
 Lent by The Newberry Library, Novacco Collection 6F11

Inscribed: Mapa geográfico de America Meridional, dispuesto y gravado por D. Juan De La Cruz Cano Y Olmedilla...año de 1775.

This large and impressive map of South America is one of the masterpieces of Cruz Cano, whose other important work is a map of Florida and Louisiana of 1755. (Novacco, Tooley 1979)

34. PIETRO SOTTILI Italian, born 1803
 and B. SCARAMUZZA
Emisfero Orientale (The Eastern Hemisphere) 1838
 Engraving, printed on 6 sheets, hand-colored
 Lent by The Newberry Library, Novacco Collection 6F12

Inscribed: Emisfero Orientale...Ev. Azzi. 1° Tenente Mapp. Top. Mil. dis. e compilò P. Sottili e B. Scaramuzza inc. nello Studio Toschi 1838. Approvato e adottato per l'Istruzione pubblica dei Ducati di Parma ecc. con Decrete Sovrano del 16 settembre 1837.

Oddly enough, this single example exhibited here from the nineteenth century is more an enigma than any of the earlier maps. Virtually nothing is known of the two authors but what can be deduced from the inscription: that this huge map was produced in the Duchy of Parma in 1838.



36

35. CHARLES MERYON French, 1821-1868
Plan of the Battle of Sinope 1853
 Etching and roulette, second state of two, hand-colored
 The Stickney Fund 1909.187

Product of a marriage between a British doctor and a French dancer, Meryon was an artist of an unusually sensitive nature and fragile psyche. After ten years in the Navy, at the age of 26 he abandoned that path to pursue lessons in etching. His first subjects were primarily nautical, either copies of 17th-century Dutch landscapes or images taken from drawings made on a voyage to New Zealand ca. 1842-46. Between 1852 and 1854, his first plates etched on the subject of the city of Paris were issued, and it was with these that he made his ultimate fame. Even in this atypical, map-like image, his precise vision and pains-taking technique combine with a haunting quality of space and delicacy of line.

36. CHARLES MERYON French, 1821-1868
Panorama of San Francisco 1856
 Etching and drypoint, fourth state of four
 The Albert H. Wolf Memorial Collection 1942.17

Inscribed: C. Meryon del sculp. Paris, 1856

With all his travels in the Navy, Meryon never visited the United States and never saw San Francisco. In the tradition of earlier artists, such as Callot, he was commissioned to make this panorama from a design supplied by others. In this case, the model was provided by daguerreotypes (see cat. 37) and the commission came from two French real estate speculators in San Francisco, François-Alfred Pioche and Jules B. Bay-erque. Both men are portrayed in portrait medallions in this state, flanked by allegorical figures of Abundance and Work. The artist apparently spent over one year on the plate and its preparatory drawings, making numerous tracings and straining over the lighting and perspective of the work. It is quite possible that the severe anxiety he experienced in the creation of this masterwork speeded his mental collapse, in May of 1858, when he was admitted to the asylum at Charenton, where he eventually died. (Burke)

37. ANONYMOUS American (?), 19th century
Panorama of San Francisco ca. 1850
 Five paper albumen prints from collodion negatives after the original daguerreotypes (now lost), with additions in graphite
 The Stickney Fund 1909.290

This photographic record is all that remains of the model from which Meryon created his view of San Francisco (cat. 36). Heightened with graphite pencil

notations in the distant landscape, these albumen prints are probably those from which he actually worked. The view surveys the city from the Russian to Rincon Hills, with Alcatraz Island on the left and Yerba Buena Island in the center. In a letter to his father, Meryon complained that the five shots had been taken at different hours since they are lighted from varying directions, making his attempt at an accurate portrayal much more difficult. Despite the meticulous attention to "objective" detail displayed throughout the plate and made possible through the advances of modern photography, Meryon's personal artistic sentiment was expressed by a later comment that he had had the idea of filling the panorama with flames and smoke, and the sky with birds, not unlike his alterations to the states of the Pont au Change of 1854 and the Ministère de la Marine of 1865. (Burke)



37

38. JAMES A. McNEILL WHISTLER American, 1834-1903
Sketches on the Coast Survey Plate ca. 1855
 Etching
 The Bryan Lathrop Collection 1917.438

The son of an American Army officer, Whistler, like Meryon, had an early military experience: educated at West Point Academy to follow his father's example, he worked in the government service, in the Coast Survey Department, from 1854-55. This plate, which was created for that Department, contains marginal illustrations or "remarks" which Whistler intended to erase--unfortunately not before his superiors discovered his fantasies and encouraged his early resignation. One of two such plates, this is the first etching in Kennedy's catalogue of his work and is ex-

tremely rare. Even in its brevity, it suggests the unsurpassed ability that Whistler developed, becoming one of the greatest artists of the etching medium since Rembrandt. Like Meryon, many of his best works revolve around city views, in Whistler's case, centering on London and Venice.
(Hind 1923, Mayor)

Map-inspired art of the 20th century

1966 to the Present

39. JASPER JOHNS American, born 1930
Two Maps I 1966
Lithograph printed at Universal Limited Art Editions
Gift of The Albert Kunstadter Family Foundation 1980.90

40. JASPER JOHNS American, born 1930
Two Maps II 1966
Lithograph printed at Universal Limited Art Editions
Print Department Purchase Fund 1980.91

Sequels to his early double-image lithograph, Flag I (1960), in these two map-inspired images Johns has taken his subject from a distinctly two-dimensional, highly-charged symbol--the map of the United States--and allowed his personal artistic approach to transform the surface regardless of the subject matter. Inevitably mixed and deeply-rooted reactions toward the violation of an eminently recognizable icon of American culture fight in most observers with a sensual admiration for the painterly qualities and superior draftsmanship of the varying and repeated picture. Here the subconscious significance and sensibility behind maps is brought to the fore.
(Castleman)

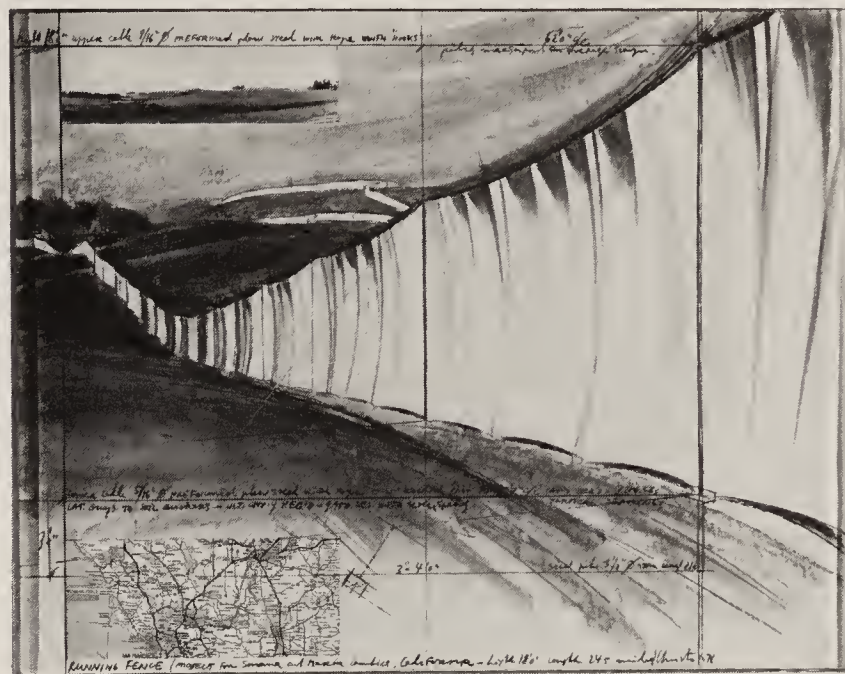
41. WILLIAM T. WILEY American, born 1937
Thank You Hide 1972
Lithograph printed in 5 colors at Landfall Press, Chicago
Print Department Purchase Funds 1972.786

Real and imaginary maps have played an intriguing role in this West Coast artist's work. Here, the title and inscription serve as greetings to his friends and as punning references to the time he spent in Chicago at Landfall Press. Occasionally Wiley has printed his lithographs directly on chamois, but here a simulated hide in the shape of the United States acts as a personified backdrop--a heart marking the "heartlands" of the country.

42. CHRISTO American, born 1935
Running Fence 1972-76 Sonoma and Marin Counties, State of California (Height 18'; length 24 miles) 1976
Pencil, colored crayon, watercolor, and collage
Gift of The Society for Contemporary Art 1977.116

A Bulgarian-born artist who for the past 15 years has been preoccupied with transforming our environment by monumental wrapping projects of buildings, landscapes, dramatic cliffs and other objects, Christo attempted one of his most enormous efforts in constructing a sheerly-filmed, 18-foot-tall running fence in Sonoma and Marin Counties in California in the years 1972-76. Extending for 24 miles, this ironically ephemeral creation is only documented in compact individual

works, such as this collage, and in the modern visual medium of video film. The delicate sheen of the fence fabric is imitated in this collage; the third dimension this creates, like that of the actual fence, is juxtaposed to the flat, symbolic image of the map which here assumes diminutive proportions alongside the enduring and monumental stance of the running fence.



42

43. CLAES OLDENBURG American, born 1929
Chicago Stuffed with Numbers 1977
Lithograph published by Tyler Graphics, New York
Gift of Fred and Susan Novy 1978.567

Commissioned to create a lithograph by The Auxiliary Board of The Art Institute of Chicago, Oldenburg, a former Chicagoan and graduate of the School of The Art Institute, chose this easily recognizable and meaningful image of Chicago's topographical situation on the edge of Lake Michigan. In a nine-color lithograph, Oldenburg returned to the colors generally found in contemporary road maps but attuned them to a new and higher pitch. Rather than detail any of the specifics of the actual topography, he filled the outlines of his map with rounded numbers (which might allude to addresses, zip codes, or any of the numbers that oppress modern city life), giving the geography not only a decoration but a sense of vitality the standard representation of topographic reality seldom conveys.

44. THOMAS O'DONOHUE ROS American, born 1942
Omega, from the Apokatastasis Suite 1978-79
Etching, engraving, drypoint, aquatint and mezzotint
Lent by HMK Fine Arts, New York

Omega is one of six images in the Apokatastasis Suite, a series which is based on "a theory of the universe posited by Aristotle, supported by Carl Jung, and verified by the 'Big Bang Theory'", in the words of the artist, "meaning: Restoration, return to a previous perfect state, restitution, reward." The first (or last) of these images, Omega represents "the egg--the symbol of the tao, the Chinese symbol of eternity: inside, an architect's rendering of a city." An equivalent form reappears in the sixth image, decorated with symbols drawn from all of the earth's cultures and historical epochs, linking the end with the beginning and with the very mysteries of creation and the universe.

45. THOMAS O'DONOHUE ROS American, born 1942
Repose, from the Apokatastasis Suite 1978-79
 Etching, engraving, drypoint, aquatint and mezzotint,
 with hand-coloring
 Lent by HMK Fine Arts, New York

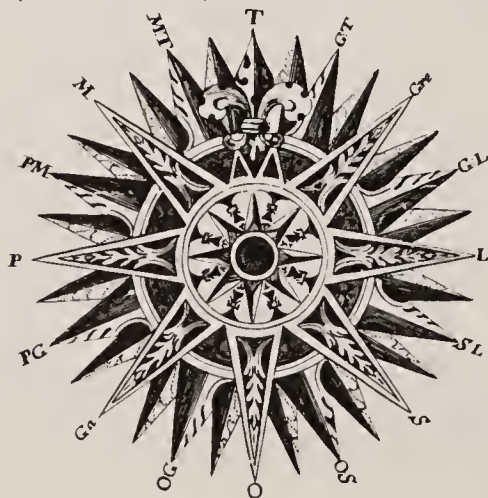
The fourth in the series, this image represents the stage of rest that follows the "Big Bang" of the creation of life in the universe. According to the artist, "the struggle is over. The world and the universe are in harmony." A young artist of international renown, O'Donohue Ros, like other contemporary artists in this country and in Europe, is turning increasingly to considerations of the environment, the physical and metaphysical reality of the universe, and constructing abstract concepts on recognizable, tangible, often topographical symbols of this world.

46. MISCH KOHN American, born 1916
Black Warrior Basin 1980
 Collage and intaglio
 Gift of Howard G. Haas 1980.93

This collage and intaglio image is one of the most challenging combinations yet attempted by this formerly Chicago-based artist. The significance of the subject is not known--the Black Warrior River is an unusually winding river in the middle of western Alabama, just south of Tuscaloosa. Actual cartographic imagery has been integrated with three-dimensional collage, and printmaking techniques and rainbow colors in this work.

47. BETH SHADUR American, born 1954
I Love You--For B 1980
 Watercolor over graphite
 Lent by The Peter Miller Gallery, Chicago

Map-inspired imagery currently dominates the work of this young Chicago artist. Here Chicago and the North Shore provide a backdrop of landmarks for a variety of travel memorabilia and other personal souvenirs of the artist's past. In this highly personalized statement, Shadur uses map imagery in a multi-dimensional sense, not merely documenting a topographical area, but delineating a chronological one as well, depicting her individual history and life-style in a charged and tangibly movemented way. Following a technical approach not far removed from cartographic practice over the ages, Shadur meticulously delineates her design, returning to hand-color it with saturated watercolors carefully contained within the boundaries of her drawing; in line with a general trend in contemporary graphic art, she has copyrighted her image, falling into a tradition that dates back 480 years to 16th-century Venice and the monumental woodcut of Jacopo de' Barbari (see cat. 6.).



THE NEWBERRY LIBRARY

October 30, 1980 - January 4, 1981

Lobby and Fellows' Lounge

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Crosscurrents in art & cartography

1. PETRUS PERRET Dutch, 1549-1637
The Escorial 1587
 Engraving
 Novacco Collection 4F191

Inscribed: Scenographia S. Laurentii totius fabrica in Escoriali ... Petrus Perret Antwerpianus Sculp- sit. 1587.

Just as the Escorial stands out as a model of clarity and economy in architecture, so does Perret's perspective view of the building engraved in copper. Perret delineates the monumental structure with a precision unmatched by his contemporaries. Executed three years after the completion of the Escorial outside Madrid, this plate was published in Antwerp by Ortelius and by Braun and Hogenburg in their Civitates Orbis Terrarum. (Novacco)

2. MARIO CARTARO Italian, active 1562-1588
The Garden at Tivoli 1575
 Etching
 Novacco Collection 4F269

Inscribed: Ritratto nel quale si rappresenta il vero sito deli horti et fontane.... In Romae per Mario Kartaro l'Anno Jubileo 1575.

Cartaro, a cartographer, designer, printseller, and engraver, began work in 1560, apparently with Antonio Lafreri in Rome. Shown here is his diagrammatic view of the grounds of the d'Este Palace in Tivoli. Cartaro's description of the estate is cartographic in its clarity: each section of the formal garden is keyed and then identified in the legend. (Hind 1923 Woodward 1979)

3. MARIO CARTARO Italian, active 1562-1612
Italia 1578
 Engraving
 Novacco Collection 4F206

Inscribed: Marius Cartaro Fecit: Romae

Shown here is an example of Cartaro's map engraving, which spanned the period 1562-1588.

4. PIRRO LIGORIO Italian, 1496-1583
Totius galliae descriptio (France) 1558
 Engraving
 Novacco Collection 4F133

Inscribed: Totius Galliae descriptio...Pyrrho Ligorio
Neap. auctore. Romae.M.D.LVIII. Michaelis Tramezini
formis...Sebastianus a Regibus Clodiensis incidebat .

Although better known as an architect and painter, Pirro Ligorio was an expert cartographer as well. Born in Naples, he moved to Rome in 1542 to paint architectural facades. Among the accomplishments of this extraordinarily versatile artist stand the fresco of The Dance of Salomé at S. Giovanni DeCollato at Rome, the supervision of the building of St. Peter's under Michelangelo, and the design of the Villa d'Este in Tivoli (illustrated in entry 2) In 1561 he issued his famous album of archeological drawings. Published by Tramezini and engraved by Sebastiano del Re, Pirro's map of France is devoid of decoration save for the pictorial representation of mountains and florid lettering. The pastel wash is typical of the coloring of 16th-century Italian maps which were, however, more often uncolored. (Huelson)

5. PIRRO LIGORIO Italian, 1496-1583
Nova descriptio totius hungariae (Hungary) 1559
 Engraving
 Novacco Collection 4F182

Inscribed: Nova descriptio totius hungariae / Pyrrho
ligorio Neap. auctore / Romae.M.D.LVIII/Sebastianus a
Regibus Clodiensis incidebat.

Pirro Ligorio's map of Hungary, like his France, is characterized by pictures, rather than symbols of landscape elements. The exquisite cartouche consists of a cloth fastened to a fruit- and flower-bearing acanthus wreath.

6. MATTHÄUS [MATTEO] GREUTER German, 1556-1638
Italia 1635
 Engraving in 12 sheets
 Novacco Collection 6F27

Inscribed: Italia di Matteo Greuter...Nuovamente
Ristampata...l'Anno 1635.

Born and educated in Strasbourg, Greuter ultimately settled in Rome after working as an engraver in several cities en route, including Lyon and Avignon. Although best known as an engraver, Greuter tried his hand at cartography, astronomy, globe-making, and type-cutting with considerable success. This monumental opus was a milestone in Italian cartography; its sheer size went unsurpassed in the 17th and 18th centuries. Only five copies are known of the map which was based on the 1620 atlas of Magini. The representation of Italy is iconographical with the two great rivers and ten regions personified by figures in local costume. Views of Genoa, Milan, Venice, Rome, Florence, Palermo, Syracuse, Catania, Naples, and Messina are set in at the borders.
 (Almagià, Woodward 1979)

7. ANTONIO SALAMANCA Italian, ca. 1500-1562
The Ancient Capital 1540
 Engraving in 3 plates
 Novacco Collection 4F259

Inscribed: Vera antiqui capitolii descriptio...An:
Sala:excu:

Reconstructions of imperial Rome were almost as common as contemporaneous views of the city in the sixteenth century. Although a claim to visual truth is made in the title, this view is perhaps a more accurate description of the Rome of the 16th century than of antiquity; note the contemporary style of dress and architecture. It was issued by Antonio Salamanca, engraver and publisher of maps in Rome. The disparity of style between the center plate and the sides (particularly evident in the pavement) suggests the collaboration of more than one engraver. The treatment of space, anatomy, and scale is surprisingly crude by Renaissance standards. (Woodward 1979)

8. ENEA VICO Italian, active 1540-1552
 [View of Rome] 1540
 Engraving
 Novacco Collection 2F133

Inscription: AEN.VIC.PARM ... A S

The modern and ancient mingle in Enea Vico's magnificent view of contemporary Rome counterbalanced with archeological and mythological symbols of its ancient past in the foreground. This engraving was published by Antonio Salamanca (A S on inscription) who, along with Antonio Lafreri, dominated the map trade in Rome in the third quarter of the 16th century. In 1575 Lafreri would issue a compendium of such views, the Magnificentiae Romae: architectural, artistic, and topical engravings of ancient and modern Rome. (Hind 1923, Woodward 1979)

9. HANS HOLBEIN [the younger] German, 1497-1543
 [Decorated title page preceding map of Sardinia] in
 CLAUDIUS PTOLEMY
Geographia, edited by Sebastian Münster, published in
 Basel, 1542, 2nd ed.
 Woodcut
 Edward E. Ayer Collection *6 P9 1542

Although Holbein's imprint does not appear in the colophon of the 1542 Ptolemy, it is widely believed that he cut the 48 double-page woodcut blocks in this edition. Born in Augsburg, Holbein moved to Basel in 1515 where he established himself as the portraitist of many of its more illustrious citizens, including Erasmus. He continued to produce woodcut decorations for books as well, a tradition in which he had been well trained by his famous father. In 1532 he cut the ornamental borders for the world map in Grynaeus's Novus Orbis. The decorative title page shown here, printed on the reverse of the map of Sardinia, contains many classical motifs in keeping with the scope of the map. (Eames)



12

10. NATALE BONIFACIO Italian, active 1553-1591
The Raising of the Obelisk 1586
 Engraving and etching on 3 sheets, 1st state
 Novacco Collection 6F3

Inscribed: Disegno del modo di condurre l'Obelisco...
Io. Gverra M.LIN.NB.F. Apud Bartholomeum Grassium.

This masterpiece of draughtsmanship and engraving illustrates the erection of the obelisk in St. Peter's Square, a feat engineered by Fontana. Born in Dalmatia, Bonifacio worked in Venice as an engraver of maps, views, portraits, and popular prints until 1575, when he moved to Rome. Here he has taken a cartographer's approach to a noncartographic subject. Each step in the raising of the obelisk is labelled with a letter or number which refers the viewer to a key. A scale is provided to aid in the appreciation of distances and dimensions. Vignettes of obelisks in situ are added at either side. Dedicated to Sixtus V and abounding with papal emblems, this view was republished many times: by Fontana himself in his book, by Blaeu in the Theatrum Civitatum Italiae, by Mortier, and others. (Bagrow, Novacco)

11. JEAN BAPTISTE LOUIS CLOUET French, born 1730
Carte générale de la terre (World Map) 1776
 Etching and engraving in 4 sheets, hand-colored
 Novacco Collection 4F42

Inscribed: Carte générale de la terre...Corrigée et
Augmentée d'après les Nouvelles Observations de Mrs.
de l'accademies Rle. des Sciences par l'Abbé Clouet.
A Paris chez Mondhare.

What little is known of Clouet is provided by the inscription: that he was a member of the Académie Royal des Sciences. The borders of this magnificent

hemispheric map are inlaid with medallions showing biblical scenes. Also featured are solar and lunar diagrams, the Copernican and Ptolemaic systems, and an armillary sphere. The Atlantean figures bearing the hemispheres illustrate the well-known myth. (Tooley 1978)

12. ALEXIS-HUBERT JAILLOT French, 1632-1712
Celestial, Terrestrial, and Historical World Map 1733
 Engraving printed on 2 sheets, hand-colored
 Novacco Collection 6F4

Inscribed: Mappemonde celeste, terrestre et historique...
À Paris chez. le Sr. Jaillot Géographe ordre du Roy...
Corrigé sure les dernieres observations 1733.

Alexis-Hubert Jaillot's career was an illustrious one, thanks in part to his acquisition and re-issue of Sanson's stock of plates. A superb cartographer and geographer in his own right, Jaillot was appointed géographe royal to Louis XIV and dedicated this map to the Dauphin. Presented here is a revision of Alexis-Hubert's original published posthumously by one of his sons. The upper sheet of this splendidly decorated and colored set is replete with celestial and terrestrial information, given both pictorially and verbally. The lower portion is neo-classical in style with pairs of Corinthian columns flanking tablets inscribed with a text on world history. The medallions bear portraits of conquerors and religious leaders and the portrait-busts at the base of the colonnade represent famous discoverers. (Tooley 1978, Skelton)

Views & panoramas

13. ANTONIO LAFRERI French, 1512-1577
Naval Battle of Malta 1565
Etching on blue paper
Novacco Collection 2F37

Inscribed: Ritratto dallo istesso disegno mandato da Malta. In Roma per Antonio Lafreri nel anno 1565.

Lafreri, the French expatriate who formed a partnership in 1553 with Salamanca in Rome, published this view which celebrates the great naval victory at Malta. Illustrated here is the triumph of the knights of the Order of St. John under the Grand Master, Jehan de la Valette, over the Turkish fleet led by the veteran Mustapha. The Christian fortresses of St. Elmo and St. Angelo are depicted, surrounded by attacking formations of Turkish troops with the Spanish and Sicilian fleets approaching from the northwest. Neither a bird's-eye-view nor a topographical map, this print is what Harvey might call a 'picture-map'. The topographical features are shown in near elevation (the viewpoint is slightly elevated) and described pictorially, while the underlying terrain of the island is drawn in plan, as though viewed orthogonally from an aerial vantage point.
(Novacco, Harvey)

14. HANS WOLFF GLASER German, active 1565
Naval Battle of Malta 1565
Woodcut on 2 sheets, hand-colored
Novacco Collection 2F36

Inscribed: Zeitung aus der Insel Malta...Zu Nurmberg bey Hans Wolff Glaser.

Lafreri's Malta was the model for this woodcut rendition by Glaser, a German printmaker based in Nuremberg. There are few points of comparison between the prints however, beyond subject and location. The disparity of the media and techniques used partly explains why the prints look different. Because of the clumsier woodcut technique, Glaser adopts simpler forms to depict the landscape. Note his crude imitation of roman capitals in the wind compass. (Tooley 1978)

15. ANONYMOUS
Nannetum vulgo Nantes ca. 1600
Etching on 5 sheets
Novacco Collection 4F138

Virtually nothing is known of the author of this extensive panorama of Nantes, viewed from across the Loire in near-profile. A series of delightful genre scenes punctuates the combined land- and townscape. The countless inconsistencies in scale, perspective, and lighting suggest the work of a naïve artist.
(Novacco)

16. CLAES JANSZON VISSCHER Dutch, 1587-1652
St. Francisco de Campetie (Campeche) 1633
Etching with letterpress text attached, hand-colored
Visscher Collection, no. 33

Inscribed: Visscher Fecit et Excu. Jacobus Dasniets delineavit.

In spite of his technical and artistic virtuosity, Visscher never achieved the commercial success enjoyed by his contemporaries Blaeu, Jansson, and De Wit in Amsterdam. Presented here is his keyed panorama of the town of Campeche on the Yucatan Peninsula, drawn as though observed from the harbor. Draped on either side are a view of Trujillo and a map of the Gulf of Mexico. The text printed in Dutch and French describes the Dutch victories of 1633. Note the dolphin-borne figure in the foreground wielding a shield decorated with the arms of the Dutch West Indian Company.
(Skelton, Novacco)

17. ANONYMOUS ca. 1715
Veüe de la Ville de Quebec en Canada from Cartes Marines
Album assembled near Solothurn, Switzerland, 1727
Water-color
Edward E. Ayer Collection Ms. map 110

Stamped on album cover: A la svbstittvtion dv Valdec, proche Solevre en Svisse.

This keyed view of Quebec is one of over 100 maps and views assembled in the album of Cartes Marines, a record of French exploration and colonial expansion. Done in watercolor on heavy paper, the charts are typical of French cartography of the period; in their presentation of geographical data they are at once thorough and economic, scientific and elegant. Few of the maps and views contained within are dated or signed, and nothing is known of their cartographic sources. The sequence of charts in the album is geographical, beginning with the Peyssonnel map of Tunis and Algiers, around to Madagascar, along the coasts of India and China to the Strait of Magellan and up the East Coast of the Americas. (C. Smith)

18. CLAES JANSZON VISSCHER Dutch, 1587-1652
The Town and Castle of Gennepe 1641
Etching, 2 views in one plate
Visscher Collection, B

Inscribed: De Stadt Gennepe [and] t'Huys te Gennepe.

These two profile views illustrate the town and citadel of Gennepe under siege during the Thirty Years War. Outstanding for their wealth of detail and fineness of execution, they attest to the compatibility of genre with landscape. The lower view apparently documents the recovery of the war-worn citadel by the Dutch, and the upper town view, alive with trivial detail is a classic genre scene; a record of the business of common people. Blaeu re-issued the plate after Visscher's death. (Muller)

19. ANONYMOUS active ca. 1723
Veüe et perspective du Cap Francois from Cartes Marines
Water-color
Edward E. Ayer Collection Ms. map 160

This bird's-eye-view of ca. 1723 from the Cartes Marines (see entry 17) shows the harbor and town at Cap François, today Cap-Haïtien. Unlike the near-profile of Quebec, this view was drawn as though observed from an aerial vantage point.

20. GEORGE CALLENDAR
for JOSEPH F. W. DESBARRES, 1722-1824
A View of Portsmouth, in New Hampshire, taken from the
East Shore from The Atlantic Neptune, published in
London, 1774-1782
Etching, hand-colored
Edward E. Ayer Collection Map4F 3320 sht. 107

Desbarres, an officer in the English Navy, spent sixteen years on The Atlantic Neptune, a compilation of 176 charts and recognition views which cover the Atlantic Coast from Newfoundland to Florida. Sponsored by the Admiralty and executed by a number of surveyors and engravers, Neptune became the standard hydrographical guide for the navigation of the East Coast of North America. Rich in inland topographic detail, the recognition views played a utilitarian as well as decorative role in The Neptune. (Karrow)

21. WILLIAM HENRY HOLMES American, 1846-1933
Panorama from Point Sublime from Clarence E. Dutton's
Atlas to Accompany The History of the Grand Cañon District
Washington: U.S. Geological Survey, 1882
Color lithograph, printed by Julius Bien
Ayer Collection 109.9 G4 D9 1882 Atlas

Holmes began his topographical work with Ferdinand V. Hayden's Geological and Geographical Survey of the Territories, a precursor of the U. S. Geological Survey, in 1872. In 1880 he served on the team led by geologist Clarence E. Dutton to survey the Grand Canyon and furnished the panoramic views which were ultimately reproduced lithographically in Dutton's atlas. The preeminent American topographer, Holmes's long and varied career included service as professor of "anthropic geology" at the University of Chicago and as curator of anthropology at the Field Museum from 1894-97. From 1920 until his death he was director of the National Gallery of Art. (Bartlett)

22. LUIGI ROSSINI Italian, 1790-1857
Panorama di Roma (Panorama of Rome) 1827
Etching in 4 sheets
Novacco Collection 8F5

Inscribed: Panorama di Roma antica e moderna.
Rossini dis. dal vero ed inc. 1827.

The impulse to recall the ancient past penetrated all areas of Renaissance artistry: from cartography and calligraphy to architecture and sculpture. This monumental etching by Rossini demonstrates the persistence of that impulse into the 19th century. An accomplished architect as well as draughtsman--he is known to have collaborated with Canova--Rossini produced some 50 reconstructions of imperial Rome. A final note added on the fourth sheet reads: "this last sheet attaches with the first; where the colosseum is seen a perfect circle is created."



Photographs courtesy of the following institutions:
The Art Institute of Chicago, The Newberry Library,
The Adler Planetarium, The American Geographical
Society.

Ornament & symbol

23. SEBASTIÃO LOPES Portuguese
[Portolan atlas] ca. 1565
Manuscript on vellum, hand-colored
Edward E. Ayer Collection Ms. map 26

This portolan atlas of 24 manuscript sea charts was apparently intended for consultation in noble libraries rather than at sea. As manuscript atlases go, this example is significant for its coherence: it provides nearly world-wide coverage of coastlines. The chart shown, the third in the volume, describes the coastline of the western Mediterranean and is splendidly decorated with fantastic emblems and an exotic vignette of a desert caravan. (C. Smith)



24

24. NICOLAAS SAMUELSZON CRUQUIUS 1678-1754
Delftlands Tiende Stuk (Delftland, 10th sheet) 1712 in
[Atlas of the Netherlands] vol. 4, Amsterdam, 1665-1734
Engraving, hand-colored
Map Collection

Shown here is a portion of a 25-sheet wall map of the Delftland polders (reclaimed land) which was designed for official use by the Polder Authority. The heraldic devices of the dike-reeves added at the borders are beautifully executed and richly colored; note the imitation marble of the inscribed tablet. This map is found in the fourth and final volume of an untitled atlas factice of the Netherlands.

25. CHRISTOFORO TARNOWSKY active 1605
[Three maps of sections of the coast of Dalmatia] 1605
Manuscript, 3 sheets
Novacco Collection 2F208

Inscribed on reverse: ...fatta da Christofaro Tarnowsky...

Little is known of the artist who drew the principal fortresses on the Dalmatian coast in the summer of 1605. Represented here are (i) Clissa and Split; (ii) Castelnovo and Cattargo; and (iii) Scutari. Tarnowsky articulates physical features pictorially, as though viewed in near-profile, while land mass is drawn in

plan. The artist's treatment of the decorative elements testifies to his fondness of minutiae; note the filigree-like delicacy of the compass-roses. (Novacco)

26. BAPTISTA AGNESE Italian, 1514-1564
[Portolan atlas of 10 charts and 5 maps] ca. 1550
Manuscript on vellum, hand-colored
Edward E. Ayer Collection Ms. map 12

Born in Genoa, Agnese worked in Venice from 1536 to 1564, producing manuscript atlases of which 72 are known. The purpose of Agnese's atlases is a mystery; they are too small in scale to have aided navigators and not geographically important enough to have interested scholars. The charts stand out more for their artistry than for their usefulness. The chart shown here, of a large part of Europe and the British Islands, is illustrated with miniatures of enthroned monarchs. Woods are represented by groups of trees, and mountains, by rounded peaks shaded at the edges. (C. Smith, Wagner, Tooley 1979)

27. BAPTISTA AGNESE Italian, 1514-1564
[Portolan atlas of 6 charts] ca. 1550
Manuscript on vellum, hand-colored
Edward A. Ayer Collection Ms. map 10

The portolan charts bound in this atlas are devoid of decoration. The fifth map shows the eastern Mediterranean from the heel of Italy to the Syrian coast. Two attempts have been made to indicate the latitude, from the eastern end of Crete to the African coast and from the western end of Cyprus to the African coast. On the inside of the end cover a wind-rose is painted with a small compass set in the center. (C. Smith)

28. GIOVANNI [JOAN] OLIVA Italian, active 1580-1601
[Portolan atlas of 6 charts] 1594
Manuscript on vellum, hand-colored
Edward A. Ayer Collection Ms. map 24

Inscribed: Joan Oliva in Messina ano 1594

The Oliva family produced portolan charts and atlases for over a century. Originally established in Majorca about 1538, the business shifted to Messina at the end of the century. The six charts in this exquisitely decorated and illuminated atlas focus on the Mediterranean. The sixth chart shows the world enclosed within a large wind-rose oriented with the south at the top. It is embellished in the corners with two coats-of-arms and miniatures of Christ and the Mother and Child. (C. Smith, Tooley 1979)

29. GIOVANNI [JOANNE] OLIVA Italian, active 1638
[Portolan atlas of 6 charts] 1638
Manuscript on vellum and paper, hand-colored
Edward E. Ayer Collection Ms. map 29

Inscribed: Iouanne é Iouan Batta Cavallini in Liorno, año 1636.

Giovanni Oliva of Livorno, another member of the Oliva family, executed this portolan atlas of six charts of the Mediterranean. The atlas is prefaced by a chart done on paper of the world centered in a large compass rose surrounded by richly colored scrollwork. This chart of the Iberian peninsula is decorated with

several radiating compass-roses. The cities are drawn in relief, as though seen from the ground. (C. Smith)

30. FRANCESCO GHISOLFO Italian, active 1546-1553
[Atlas] ca. 1580
Vellum, hand-colored
Novacco Collection 6C1

Little is known of the Genoese cartographer whose work derives from that of Agnese and Gastaldi. The atlas shown here, one of seven known by Ghisolfo consists of sixteen sheets of vellum pasted together to form a volume of nine leaves. This brilliantly illuminated cosmographic diagram represents in concentric circles radiating from the center outward, the Earth, the courses of the planets, a perpetual calendar, the signs of the zodiac, phases of fertility and sterility (for the period 1580-1600) and the symbols of the planets. In the corners the four elements are personified. (Novacco)



31. PIETRO DE'NOBILI Italian, active 1560-1580
[World map on Ptolemy's projection] ca. 1580
Engraving on 2 sheets
Novacco Collection 4F3

Inscribed at lower center: Petri de Nobilibus Formis.

This map is based on the projection of Claudius Ptolemy, the second-century Greek geographer whose cartographic method was revived in 1406 through Latin translation (see entry 48). Shown here is a late 16th-century impression of a late 15th-century plate, variously attributed to Taddeo Crivelli (by L. Sighinolfi), the Ferrarese miniaturist who engraved the plates for the 1477 Bologna edition of Ptolemy, and to Arnold Buckinck (by A. M. Hind), who executed the 1478 edition of Ptolemy at Rome. In the style of lettering, the portrayal of topographic features, and the general design, this map resembles the corresponding one in the 1478 Ptolemy. Roman capitals are used exclusively to indicate places and parallels and are stamped with punches in the plate rather than engraved. Ten wind-heads inhabit the heavens, described by a pattern of tiny punched stars and mountains of clouds. Terrestrial mountains are portrayed pictorially. The scroll border is a later addition, probably contemporaneous with the imprint of de'Nobili who re-issued the map in the last quarter of the 16th century. (Hind 1923, Skelton, Novacco, Woodward 1979, Harvey)

32. ANTONIO SALAMANCA Italian, ca. 1500-1562
[Double cordiform map] ca. 1550
Engraving
Novacco Collection 4F5

Inscribed: ANT. ... SAL. ... EXC. ... Romae

This world map on a double heart-shaped projection is based on Mercator's world map of 1538, itself derived from Oronce Finé's manuscript map of 1531. The main difference between Salamanca's map and its source is in composition; in the Italian version the two cartouches are placed symmetrically on a single axis between the two heart-shapes, while in the Mercator prototype a third cartouche is added at the top right. Lafreri issued a more common state of this map at a later date. The engraved calligraphy is among the finest of 16th-century cartography, but the engraver is not known. (Tooley 1978, Woodward 1979)

33. ANTONIO SALAMANCA Italian, ca. 1500-1582
Graecia chorographia (Greece) 1561
Engraving on 2 sheets
Novacco Collection 4F357

Inscribed: Graecia chorographia...Franciscus Salamanca lectori...Sebastianus a Regibus Clodiensis Incidebat.

In his geography, Ptolemy distinguished between 'geographic' maps of the whole world, and 'chorographic' maps of smaller regions. 'Chorographic' maps have traditionally allowed more room for pictorial elements due to their smaller scope and larger scale. Salamanca's map of Greece illustrates this point with its use of pictures to represent mountains, towns, and woods. Sebastiano del Re engraved the fine italic lettering. (Harvey)

34. CLAES JANSZOOM VISSCHER Dutch, 1587-1652
Leo Belgicus (The Netherlands) 1620
Engraving, hand-colored
Novacco Collection 4F140

Inscribed: Erudito ac probo Adolescenti...hunc suum novissimè et accuratissimè delineatum, Leonem Belgicum, D.D. Gedrukt t'Amsterdam by Claes Jansz Visscher.

The popular Leo Belgicus motif was conceived by Franz Hogenberg in 1582 as an illustration for Michael Aitsinger's book of the same name. In 1617 Pieter van den Keere of Amsterdam revived the beast in his engraving for Germania Inferior by Petrus Montanus. Visscher followed suit three years later with yet another version: this curious map of the Netherlandish provinces contained within the silhouette of a sword-brandishing lion. In the area surrounding that silhouette Visscher creates a deep space inhabited by figures, appropriately dressed and in their proper milieux, representing the nobility, bourgeoisie, and peasantry. Columns of miniature city views are added at the sides. (Skelton)

35. CLAES JANSZOOM VISSCHER Dutch, 1587-1652
Insulae Moluccae... (Moluccas) 1617
Engraving
Novacco Collection 4F391

Inscribed: Visscher excudebat A.° 1617

Visscher, the former colleague of Hondius in Amsterdam, published this map of South-East Asia, from the coasts of southern China and Malacca to the Solomon's Isles. Although the engraver is not named in the imprint, the style suggests the handiwork of Jan van Deutecum. Miscellaneous tokens of the human and geographical landscape are scattered about the map; note the illustration below of the chief products of the islands, flanking a large and radiant compass rose. The double fretwork cartouche is decorated to the hilt with human and lion heads and a festoon of beads.

36. JAN VAN DEUTECUM [the younger] Dutch, active 1592-1630
The Coastal Regions of Africa 1594
Engraving
Novacco Collection 4F410

Inscribed: Haec tabella hydrographice oras maritimas Africae...Johannes à Doetechum fecit.

The van Deutecum family was active in Haarlem and Amsterdam in the second half of the 15th-century, engraving plates for, among others, Gerard De Jode, Christopher Plantin, Claes Janszoon Visscher, and Petrus Plancius. This chart showing the northwestern coast of Africa and northeastern tip of South America was engraved by Jan the younger and is one of six issued by Cornelis Claesz for Plancius, the Flemish theologian and cartographer to the Dutch East India Company. The map is strewn with decorative imagery, from native figures perched on the illusionistic frame to fantastic sea monsters. An inset view of St. Helena is added at the lower right within a cartouche supported by ethnic caryatids. (Skelton, Novacco)

37. JAN VAN DEUTECUM [the younger] Dutch, active 1592-1630
Southern Part of South America [1600]
Engraving
Novacco Collection 4F89

Inscribed: Haec pars Peruviana...Johannes a Doetechum fecit...tAmsterdam gedrukt by Davit de meyne inde werrelt cart.

Like the preceding example, this map of the southern part of South America is richly embellished with illustrations of local ethnological and zoological life. A history of the exploration of the area is included at the upper right. The engraved lettering is among the finest of the period.

38. WILLEM JANSZOOM BLAEU Dutch, 1571-1638
Nova totius terrarum orbis...tabula (World Map) 1606
Engraving
Novacco Collection 4F21

Inscribed: Nova totius terrarum orbis geographica ac hydrographica tabula auct: Gul: Janssonio

During the 17th century, Amsterdam became the center of cartography in Europe thanks to its many illustrious mapmakers including Jodocus Hondius, Jan Jansson, Frederik De Wit, and Willem Blaeu, who is represented here. Renowned for his technical ingenuity, Blaeu began his career in 1596 as a maker of globes and instruments. One of his earliest cartographic endeavors, this world map, drawn on the Mercator projection, attests to his decorative exuberance. The borders are accentuated with a series of panels illus-

trating the seven wonders of the world, the seasons, elements, and planets. Blaeu's cartographic excellence was rightly acknowledged in 1633 by his appointment as mapmaker to the Republic. (Skelton, Tooley 1978)

39. JODOCUS HONDIUS 1563-1612
Orbis terrae novissima descriptio (World Map) 1602
 Engraving
 Novacco Collection 4F20

Inscribed: Authore Gerardo Mercatore, nuperimè verò iuxta recentiores cosmographos aucta et recognita. I. Hondius sculp. I. le Clerc excu. 1602.

An influential engraver, type-founder, and publisher, Hondius spent the early part of his career in London where he was instrumental in creating a school of engraving based on continental models. His contribution to John Speed's Theatre of the Empire helped make it the outstanding atlas it was. After his return to Amsterdam around 1600, he bought Mercator's plates and re-issued them along with 36 of his own in what is known as the Mercator-Hondius atlas. Hondius engraved this double-hemisphere map using material compiled by Mercator years earlier. His use of ornament, though scant, is derivative of Mercator. The hemispheres are set against a ground of fretted tracery inlaid with cut gems as in the Mercator atlas of 1595. (Hind 1923, Skelton)

40. FREDERICK DE WIT Dutch, 1610-1698
Nova totius terrarum orbis tabula (World Map) 1660
 Engraving, hand-colored
 Novacco Collection 4F36

Inscribed: Nova totius terrarum orbis tabula auctore F. De Wit ... t'Amsterdam bÿ Frederick De Wit ... 1660.

Frederick De Wit and his dynasty of cartographers and publishers dominated the map trade in Amsterdam for three generations, producing over 410 new maps. The increasing refinement of map decoration in the latter half of the century is illustrated in the example shown here, in contrast to the severity of ornament characteristic of earlier Dutch models. Added to the double hemispheres are insets of the polar and celestial hemispheres, astronomical and astrological diagrams, and exquisite portraits of the elements personified. The whole is adorned with clusters of fruit and surrounded by a moulded frame. (Skelton)

41. GERARD DE JODE Dutch, 1509-1591
 [Hemispheric world map] 1593
 Engraving
 Novacco Collection 4F15

Inscribed: Hemispheriū ab aequinoctiali linea, ad circviū poli arctici. Hemispheriū ab aequinoctiali linea, ad cicvlū poli ā tarctici.

Gerard De Jode originally published this map of the polar hemispheres in 1578 in his atlas Speculum orbis terrarum. Although a masterpiece of the art of engraving--the lavishly decorated plates were cut by

the elder van Deutecum brothers--the atlas failed commercially because of Abraham Ortelius's formidable control of atlas production in late 16th-century Antwerp. In 1593 Gerard's son Cornelius re-issued this map in his revised edition of the Speculum. (Skelton, Tooley 1978)



42

42. GERARD DE JODE Dutch, 1509-1591
Description of the Whole Known World in Speculum orbis terrae, published in Antwerp, 1593
 Engraving, hand-colored
 Edward E. Ayer Collection *135 J9 1593

Inscribed: Totivs orbis cogniti vniversalis descriptio...Hanc orbis vniversale descriptionem corn: de Iudoejs Antverpien...Gerardus Iudoeus excudeb.

When originally published in 1578, De Jode's Speculum orbis terrarum consisted of two sections, the first containing 27 maps of various countries and regions, the second section, 38 maps of the German Empire. When Cornelius De Jode issued the second edition in 1593, he increased the number of maps to 83 and changed the title to Speculum orbis terrae (Mirror of the Earth). Shown here is the world map drawn on two different projections in the 1593 edition. (Tooley 1978)

43. JOHANN BAPTIST HOMANN German, 1664-1724
Hiberniae Regnum (Ireland)
 Engraving, hand-colored
 Sack Collection II IK2

Inscribed: Hiberniae Regnum ... ex prototypo Guil. Pelti-Vischeriano deducto et exhibitum à Ioh. Bapt. Homanno Nuremberg.

Johann Baptist Homann was the first German map engraver to establish a printing house in the Dutch tradition. He and his successors, known as the Homann'sche Erben (Homann heirs) amassed an impressive stock of plates and re-issued them at low prices, thus gaining a monopoly on the map trade in Nuremberg for generations. Skelton accuses the Homann enterprise of "continual plagiarism" for its habitual reprinting of old maps with new titles. A decorative technique commonly used in late 17th-century maps is illustrated

in this map of Ireland with the addition of a pictorial vignette around the cartouche. The charming scene assembled at the lower right depicts the chief vocations of the Irish people. (Skelton)

44. JEAN BAPTISTE BOURGIGNON D'ANVILLE French, 1697-1782
Province de Quang-Tong from his Nouvel Atlas de la Chine,
published at the Hague, 1737
Engraving
Sack Collection IIF4

French cartography underwent a reformation in the last quarter of the 17th century. Important advances in geodesy made by Jean Picard and Jacques Cassini enabled map-makers to correct the distortion caused by longitudinal errors in their representations of the earth. D'Anville, the author of this map of Quang-Tong, was among the first cartographers to incorporate this geodetic data in his maps. This and all the maps in the Nouvel Atlas de la Chine were drawn by d'Anville from those of Jesuit missionaries who surveyed China for Emperor K'ang-hsi in 1708. Father du Halde wrote the text which d'Anville's maps illustrate. He also furnished the source material for the chinoiserie of the elegant cartouche. (Skelton)

45. PAOLO BARTOLOMEO CLARICI Italian, 1664-1725
Diocesi Padovana (Territory of Padua) 1720
Engraving in 3 sheets
Novacco Collection 4F320

Inscribed: Diocesi Padovana con tutta la sua estensione ne vicini territori di D. Paolo Bartolomeo Clarici.

Equally gifted in map-making and flower painting, Clarici had the good fortune to win the patronage of the powerful Cornoro family in Padua. Dedicated to Cardinal Giorgio Cornaro, this map of the territory of Padua and the hinterlands is extravagantly ornamented with portraits of saints and allegorical figures as well as religious and heraldic devices. Note the array of cartographic tools at the lower left. The central sheet is not shown.

46. J. E. WOERL Swiss, 1803-1865
Trient [and] Verona from his Karte der Schweiz in 20
sheets, published by Herder, Freiburg im Breisgau, 1836
Lithograph on 2 sheets, hand- and printed color
Map Collection map4F oG6040 1836

Woerl's map of Switzerland is an important document in the history of color-printed maps. The conventional signs given for towns, villages, buildings, and roads are printed in red from a separate series of lithographic stones. There is some hand-coloring of geographical features as well; the pale blue wash indicates glacial areas. Relief features are drawn as though seen from above with hachures: vertical hatching which defines the steeper slopes with a greater density of line. The use of hachures and of different colors in the printing of signs and symbols allowed 19th-century mapmakers to abbreviate their geographical information without sacrificing legibility. (Skelton, Campbell 1975)

47. GIOVANNI-MARIA CASSINI Italian,
[Map of central Italy] from Carta generale dell'Italia
Printed at La Calcografia in Rome, 1793
Engraving, hand-colored
Novacco Collection 7C3

Inscribed: Delineata sulle ultime osservazione ed incisa dal P.D. Gio. M. Cassini. Roma. Presso la Calcografia Camerale M.DCCXCIII

A student of Piranesi, Cassini is well-known for his architectural drawings and engravings. In 1779 he issued his Nuova Raccolta delle Megliori Vedute, a magnificent collection of 80 views. Cassini is represented here by this large-scale map of Italy, engraved on 15 sheets and bound in an atlas. What little decoration is added on the sheets does not intrude upon the face of the maps. This map, based on the measured survey that it was, embodies a significant development in the representation of the human and geographic landscape: the replacement of pictures with symbols.

Lettering

48. CLAUDIUS PTOLEMY
Cosmographia, translated by Jacobus Angelus, edited by
Domitius Calderinus, printed by Arnold Buckinck, 1478.
Engraving
Edward E. Ayer Collection *6 P9 1478

The Geography of Claudius Ptolemy (ca. 150 A.D.) was all but forgotten in western Europe between the 5th and 14th centuries A.D. Around 1400, a Byzantine Greek manuscript was imported to Florence by Palla Strozzi and translated into Latin by Emanuel Chrysolaras and his pupil Jacobus Angelus around 1406. It was not printed until 1475 (Vicenza), and not with maps until 1477 (Bologna). In 1478 this fine Roman edition with far superior map engraving appeared. Shown here is the map of Western Germany from that edition. The woods and mountains are shown pictorially, while towns are indicated with a punched circle. All of the lettering is in roman capitals of various sizes and stamped into the plate with punches. - David Woodward

49. CLAUDIUS PTOLEMY
Cosmographia, translated by Jacobus Angelus, edited by
Donnus Nicolaus Germanus, printed by Lienhart Holle in
Ulm, 1482
Woodcut
Edward E. Ayer Collection *6 P9 1482

Shown here is the Ptolemeic world map of the third printed edition of Ptolemy, covering 180 degrees of longitude and 88° of latitude and based on Nicolaus's spherical projection. At left, Ptolemy's parallels indicating the length of the longest day at different latitudes are given in blackletter. The twelve wind heads, which are added at the border and identified in roman majuscules on scrolls, are the only source of decoration. The lettering is a mixture of roman capitals and Carolingian minuscule. (Skelton)

50. CLAUDIUS PTOLEMY

Liber Geographiae cum tabulis et universali figura...

Edited by Bernardus Sylvanus, printed by Iacobus Pentius de Leucho in Venice, 1511

Engraving

Edward E. Ayer Collection

*6 P9 1511

This is another edition of the Angelus translation, in which the old Ptolemaic maps are re-engraved with slight changes. The only new map is the oft-reproduced cordiform world map, one of the earliest printed maps to show a part of the North American continent. The map exhibited, the sixth map of Europe in "Ptolemy's order," is that of Italy, showing an unusual correction procedure: the addition of printed correction labels over the town names of Modena (mutina) and Bologna (bononia), which were inadvertently reversed. The maps are among the first to be printed in two colors, and the names are all printed from movable type. - David Woodward (The World Encompassed, 55)

51. CLAUDIUS PTOLEMY

La geographia, translated and edited by Girolamo Ruscelli, printed by Vincenzo Valgrisi in Venice, 1561

Engraving

Edward E. Ayer Collection

*6 P9 1561

Shown here is a new edition and translation by Ruscelli, a Venetian humanist. The maps were also new, engraved with copperplate punches as used in the publishing house of Francesco Ziletti. The maps were to be reprinted in 1562, 1564 and 1574. - David Woodward

52. GERHARD MERCATOR

Flemish, 1512-1594

Hibernicum (Ireland) from his Atlas, published by A. Busius in Dusseldorf, 1595

Engraving

Edward E. Ayer Collection

*135 M5 1595

Of Mercator's many contributions to the field of cartography, one of the most significant was his introduction of the italic alphabet in maps. Mercator, who preferred the italic hand for its elegance, legibility, and fluidity, thought it better-suited than the roman alphabet for map engraving. In 1540 he published his own version of the italic alphabet in Literarum latinorum, a treatise modelled after the writing manuals of Arrighi and Tagliente. The lettering on this map of Ireland is characteristically compact and uniform. Swashes are added here and there as a decorative flourish. (Osley)

53. GERARD MERCATOR

Flemish, 1512-1594

Literarum latinorum, published by Joannes Riechard in Antwerp, 1549

Woodcut and letterpress

Wing Collection

*ZW 5465 .M537

Inscribed: Gerardus Mercator Rupelmondanus Candido Lectori. S.D.

Mercator opens his writing manual with a brief message to the reader, praising the propriety and elegance of the italic. After discussion of the tools and techniques of penmanship, he proceeds through the alpha-

bet, describing each letterform in geometrical terms. Unlike the alphabetical treatises of Arrighi and Tagliente, which were written in the vernacular, Mercator's text is in Latin, suggesting a learned audience. It is curious that there is no mention of lettering on maps in the manual, for at the time of its writing, Mercator was busy with his cartographic work. Through Literarum latinorum and his exemplary cartographic lettering, Mercator made the italic alphabet popular in the Low Countries. (Osley)

54. ANTONIO FRANCESCO LUCINI

Italian, born 1610

for SIR ROBERT DUDLEY English, 1574-1649

Dell'arcano del mare, published by Onofri in Florence, 1646-7, 2 vols., 1st edition

Ayer Collection

*135 D8 1646

A landmark in the history of cartography, this two-volume sea atlas is the earliest in which all charts are drawn on the Mercator projection and so was most sophisticated atlas of its time. The author, Sir Robert Dudley, was the illegitimate son of the Earl of Leicester and brother-in-law of Cavendish, the famous circumnavigator. Himself a navigator, he culled his geographical data from his own records and those of Captain John Smith. The maps are rich in hydrographical information, indicating soundings, sand bars, reefs, magnetic variation, winds, and currents. Dell'arcano del mare (translated "mystery of the sea") was published in Florence and engraved by Lucini, a Tuscan, whose exuberantly florid calligraphy is the sole source of ornamentation. His fanciful capitals are interspersed with roman and italic letters. (Skelton, Tooley 1978)

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